VISUAL AND PERFORMING ARTS AND EXCEPTIONAL STUDENTS:

A Study of Exemplary Programs

PAMELA A. STURGESS, Principal Investigator

This research project was funded under the Ministry of Education, Ontario.
It reflects the views of the authors and not necessarily those of the Ministry.

The Honourable Sean Conway, Minister

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ABSTRACT

This research focuses on the teaching of the visual and performing arts to exceptional children in the province of Ontario. Teachers who were identified as offering exemplary Arts programs were chosen for the study. In this instance, the Arts are identified as: the Visual Arts, Crafts, Music, Movement and Drama. Dramatic arts and music programs primarily stressing action-oriented activities and visual arts programs with tactile emphases were favoured for slow learners. Teachers of the gifted designed programs that offered highly integrated approaches to the Arts. Time and space proved to be important facets of program planning. The concepts of past, present and future, as well as inner space, were found in the study. Some exceptionalities were able to deal with one or two of these concepts while others were comfortable with all of them.

"If the doors of perception

were cleansed, everything would

appear as it is, infinite."

William Blake

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Pamela A. Sturgess, D.Ed.

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1.0 THE PURPOSE OF THIS STUDY

1.1 This study examined exemplary programs in Ontario school systems where the Arts are being taught to exceptional students. For purposes of clarification, in this study the Arts are defined as being the Visual Arts, Crafts, Music and Drama. Data have been collected from teachers of students representing every age level and every category of exceptionality. It was at the school boards' discretion to delegate those teachers who were considered to be exemplary.

1.2 Exceptional categories include students with behavioural, communications, intellectual or physical handicaps. Students with communications deficiencies are those classified as suffering from autism, hearing, language, speech impairments or learning disabilities. Students assessed as being intellectually exceptional include the gifted or educably or trainably retarded. Students diagnosed as having physical exceptionalities are visually impaired or those who have orthopedic and/or physical handicaps.

1.3 This is a descriptive research study to determine the current nature of the teaching of the Arts to exceptional students. Data for this study were obtained in two ways.

1.3.1 Using a Sample Survey. This aspect of the study took the form of a questionnaire designed to obtain information concerning those who have been identified as teaching exemplary programs.

1.3.2 Interviews and Documentary Analysis. Samples of programs were collected and the findings correlated. This information is available in a resource book entitled Worlds Made of Symbols.

2.0 THE NATURE OF THE PROBLEM

2.1 No other studies examining exemplary programs in the Visual and Performing Arts for Exceptional Students could be found. This study was initiated in response to an unverified assumption that Arts activities are an important and integral part of the exceptional child's education. This report will describe the existing situation in Ontario school systems and verify that assumption with concrete examples from exemplary programs where the Arts are taught to exceptional students.

2.2 It is suggested that in order to sustain and improve instruction for the exceptional learner, it is important to examine current practices and to report on the findings. The fact that this study covers uncharted territory makes the need more imperative.

3.0 OBJECTIVES

3.1 Research was limited to the examination of exemplary programs devised by teachers of exceptional students who include the Arts in their curricula. These teachers are employed by school systems representing all regions of Ontario.

3.2 The result of this research is a report submitted to both the Special Education, and Research and Information Branches of the Ministry of Education. An illustrated resource handbook for teachers has also been compiled from the data collected. It is anticipated that this material will help to broaden the basis of instruction in the Visual and Performing Arts for exceptional students. Participating school systems and teachers have been identified and the resource material is organized into logical sequences.

3.3 Agencies with mandates to help exceptional students are also listed. The handbook also contains bibliographies relating to various aspects of the inquiry.

3.4 It is also hoped that this document will initiate an Ontario networking system of resource personnel, publications and materials.

3.5 This inquiry's significance lies in the uniqueness of its nature and scope. It is hoped that it will lay the groundwork for the considerable amount of work that still remains to be done.

While fully recognizing the limits of the study, it is nevertheless anticipated that the resource book will provide some replaceable examples of concrete programs which will be a significant advantage to those involved in curricula design for the exceptional learner.

4.0 THE SCHEDULE

4.1 The following timetable was originally proposed:

July/Aug. 1984--search the literature for similar studies.
--develop questionnaires.
--consultations regarding structure and language of the questionnaire.
--refine material.

Sept. 1984--pre-test questionnaire.
--assess results.

Oct. 1, 1984--mail letters inviting participation in the study to a large sample of Ontario school boards.
--make telephone contact with those selected for interviews.

Oct./Nov./Dec. 1984--begin visits.

Jan./Feb. 1985--formulate report from the results of the study.

Mar. 1, 1985--present report to Ministry of Education.

The actual timetable differed from the original for two reasons. First, a nearly 70 per cent response to the invitation was not anticipated. Predicted response was estimated at approximately half that figure. The study proceeded on schedule in that the letters were mailed and the questionnaire was completed by October 1, 1984. The work was re-scheduled as follows:

Oct. 1984 - Apr. 1985 -- visit schools.
May - Aug. 1985 -- compile research report and handbook.
Sept. 1, 1985 -- present documentation to the Ministry of Education.

5.0 A REVIEW OF THE LITERATURE

5.1 The literature search investigated knowledge related to the Visual and Performing Arts and Exceptional Students: A Study of Exemplary Programs in various ways.

a) Selected material dealing with general background theory. This is applicable to the Arts, but does not specifically address the exceptional student.
b) Publications focusing on the Arts and Exceptional Students (including teachers' recommendations).
c) Journal documents with material relating to the Arts and Exceptional Students.
d) 'Datrix' was used to locate relevant dissertations listed in Dissertation Abstracts.
e) E.R.I.C. retrieval service was used to identify programs in Teacher Education, the Arts and Exceptional Students.
f) School board publications and private papers with a limited circulation.
g) Teacher recommendations: audio-visual material.
h) A selected bibliography of publications focusing on the Canadian Arts.

5.2 No general publications covered the scope of this investigation. Literature which deals with the Arts and Education in general is too extensive to itemize here. However, highlights include Elliot W. Eisner (ed.) The Arts, Human Development and Education, Ralph Smith (ed.) Aesthetic Concepts and Education and Nelson Goodman Ways of Worldmaking.

5.3.1 Nelson Goodman was the founding director of Harvard University's Project Zero. Now under the co-directorship of Howard Gardner and David Perkins, reports from this long-term research project examining the understanding of artistic knowledge and human development are well worth investigation. Robert Witkin's book, The Intelligence of Feeling, includes a critique of Arts teaching practices in Britain. Although the findings may contain some surprises for Canadian Arts educators, the probability of similar situations existing in Ontario are very high. Jeanne Bamberger's articles deal with Music education and creative thinking. Reports of this researcher's work at the Massachusetts Institute of Technology's Artificial Intelligence Laboratory are scholarly and insightful. One article, "The Luxury of Necessity", is particularly pertinent to this study. Michael Polanyi's The Tacit Dimension suggests many ideas for future directions for Arts

education. A more recent publication, edited by Judith Kase-Polisini, Creative Drama in a Developmental Context, contains a great deal of material with implications not only for Drama Education but for all Arts curricula. In this context, particular attention should be drawn to Richard Courtney's article, "The Dramatic Metaphor and Learning", with its observations on personal knowledge, and "Program Evaluation in the Arts", written by H. Howard Russell.

5.3.2 There are only a few books that specifically deal with the exceptional child and Art. None were found which dealt with the Arts and all exceptional children. There are two books that appear to focus on Art and all exceptional learners. In fact this is not the case. Art for All the Children by Frances E. Anderson is a book designed for teachers of children with special needs, but this does not include the gifted. This, nevertheless, would be a very valuable asset to the beginning Special Education teacher. Art for Exceptional Children by Donald M. Uhlin, suggests that it addresses all areas of exceptionalities. Again, this is not so. For some teachers, this would be a useful reference book. In part, the contents focus on children suffering from intellectual and physical deficiencies. Roughly one-third of the total contents is devoted to emotional disturbances, art therapy, case studies, brain function and creativity. Perhaps what is most unique about this book is its chapters on Art and the Violent Prone Personality. This may be of significance to those teachers who deal with students with behavioural disorders.

5.4 Most of the other major publications in the field of the Arts and Exceptional Students focus on the Visual Arts or Crafts. (Please see bibliography) These are as follows:

1. Anderson, Enid. Crafts and the Disabled
2. Atack, Sally M. Art Activities for the Handicapped: A Guide for Parents and Teachers
3. Gault, Elizabeth and Susan Sykes. Crafts for the Disabled
4. Hollander, H. Cornelia. Creative Opportunities for the Retarded Child (Booklets #1 - 5)
5. Lindsay, Zaidee. Art and the Handicapped Child
6. McNeice, William C. and Kenneth R. Benson. Through Their Hands They Shall Learn
7. Silver, Rawley. Developing Cognitive and Creative Skills through Art: Programs for Children with Communication Disorders or Learning Disabilities
8. Tilley, Pauline. Art in the Education of Subnormal Children.

Al Hurwitz's book, The Gifted and Talented in Art: A Guide to Program Planning, focuses on the Visual Arts and Gifted Students.

5.5 There are many books written which address the problem of the Handicapped and Music. Music therapy as a subject is also given a great deal of attention. Examples of each are Music for the Handicapped Child and Music Therapy for the Autistic Child. While Music Education and the Gifted is the focus of several journal articles, it

does not seem to have been the subject of a book. (See bibliography for more information)

5.6 A limited number of books have been written concerning movement/dance/drama and special education. The bibliography contains references to appropriate material dealing with students' general as well as specific needs in this area. Movement and Spatial Awareness in Blind Children and Youth by Bryant Cratty examines this particular area of interest.

5.7 There is an abundance of documented research material concerning the Arts and Exceptional Students in journal articles. However, this information does not address the Arts and Exceptional Students in a broad sense, but rather covers limited aspects of the total spectrum. For example, one can find articles which cover Arts and the Gifted. "The High School for Performing and Visual Arts Where Arts and Academics Flourish" is an article which appears in Today's Education. The Secondary School Theatre Journal has published an article entitled, "Arts and the Handicapped", while a paper presented at the International Congress of the European Association for Special Education (1983) advocates "Integrated Arts for the Handicapped".

The National Committee, Arts for the Handicapped (Washington, D.C.) has published a document entitled "Exploring my World: A Visual Arts Handbook for Teachers of Special Learners", while Ron MacGregor, in Education Canada, offers suggestions "Towards Both Ends of the Continuum: Art Education for Special Groups". Journal articles have been written concerning all age levels, all exceptionalities and all of the Arts. A complete listing of other literary material is contained in the bibliography.

5.8 An overview of the literature related to this study indicates that Visual and Performing Arts and Exceptional Students: A Study of Exemplary Programs is unique in the following ways:

Conceptually (no other study has dealt with the Arts and all exceptionalities)

Geographically (this study relates specifically to the teaching of the Arts to exceptional students in the province of Ontario)

Methodologically (no evidence of similar studies could be found in a search of the literature which encompassed North America)

5.9 Literature which is related to the present study is comprehensive and generally scholarly. Literature which deals with the background theory clearly states philosophically and pedagogically the reasons for the inclusion of the Arts in education. The major works which deal with the Visual Arts and the Slow Learner are especially helpful for teacher in-service or pre-service training. Where some might be said to err, it is on the side of a rather prescriptive approach to education through Art. The use of concrete materials is suggested and also the de-emphasis of formal teaching techniques. Problem-solving or brainstorming methods are advocated.

Drama education publications focus on thought translated into action. Theatre games, improvisation and role playing are featured particularly.

Music education for exceptional learners reiterates the same kind of approach as drama, dance and movement. The emphasis is on 'doing' something rather than passively appreciating the results of someone else's actions.

Journal articles reflect the same general conclusions as the major publications. The main problem with the literature is the fact that it is by and large, very fragmented. The atomization of subject matter makes it very difficult to get some feeling for the totality. A teacher faced with particularly difficult time constraints would find this a most frustrating exercise. However, the general conclusions are consistent. Finding information which relates to students with specific learning disabilities, for example, autistic or blind children, is a much more difficult task.

The main feature which differentiates the existing literature concerning the Arts and the exceptional child from this research project is the fact that in the latter case, material was collected from a large number of teachers of exemplary programs. The existing literature suggests that the authors are instructing their readers rather than, as in this study, giving teachers the opportunity to state simply what, in their experience, works. However, it was frequently observed that teachers complained of the lack of ideas and resources available to them.

6.0 THE THEORETICAL FRAMEWORK

6.1 The relationship of the Arts to education provides an initial encounter with the problem of the Arts, education and the exceptional child. Much has been published on the Arts, but very little from the point of view of exceptional students. Jeanne Bamberger speaks for many when she says:

> "It is our hunch that lack of success in school is often related to the gap existing between a student's personal, often unarticulated representation of particular knowledge (his or her imagery or picturing of phenomena) and the traditional more formal representations taught in school... it is not that one representation (symbolic system) is <u>better</u> than another, but rather that each serves different useful <u>functions</u>."

The Luxury of Necessity

If one accepts the notion that learning is defined as being a change in behaviour which can be seen to affect future patterns of action, then the goals aspired to by 'learning' are synonymous with those of Arts education. Education through the Arts is characterized by the fact that it "must have value for the individual,

independent of any subsequent event, experience or idea to which it might lead" (Arnstine, in Smith 1970). Learning and aesthetic education results in some sort of persistent change. Here, the operative word is "persistent" and does not include information or skills which are either "destined for early extinction" or "are the cultivation of complex verbal habits" (ibid 1970). There are two types of situations which produce thoughtful changes of action. The first relates to the learner's personal purposes. In Deweyan thinking, the term "problem-solving" is well known. The second situation places the learner in a position of being totally engrossed or involved in an aesthetic activity. This is known as aesthetic experience. Aesthetic form can be perceived as being made up of parts which bear some kind of relationship to one another -- the patterning contains some irregularities which inspire interest. If the form can be said to contain references with wider connotations, then the quality of the aesthetic experience is enhanced.

6.2 Aesthetic experience is least understood by educators and generally defies traditional tools used for evaluation. In a recent paper, "Program Evaluation in the Arts", Dr. H. Howard Russell (in Kase-Polisini (ed.),1985) revealed that the intentions of a particular investigation aimed at evaluating a carefully designed science program failed to meet its objective. The stated purposes of the program were to help the adolescent understand scientific processes and to accumulate sufficient knowledge to permit the effective use of science in both work and private life. Subsequent questioning clearly showed that the students' time had been spent almost entirely on maximizing test scores, not on any appreciation of the material. Russell calls the type of testing which effectively performs a screening function -- one in which some fail and others proceed -- "people-monitoring". On the other hand, program-monitoring elicits information which discovers answers to such questions as:

> How well is one part of the program learned as compared with another part?
> Is what we claim to cover what we actually cover?
> Is what we cover what students actually learn?
> Could we cover things differently and improve the results?
>
> "Program Evaluation in the Arts"
> H. Howard Russell

This type of evaluation serves to promote the teachers' understanding of students' personal knowledge. This evaluation technique is also clearly applicable to every discipline.

6.3 Courtney (1985) takes this position further. He differentiates between two types of knowledge -- "Knowledge IN" and "Knowledge ABOUT". "Knowledge IN", he refers to as being primary knowledge; this is sometimes called felt, intuitive or personal knowledge. "Knowledge ABOUT", is secondary; it is an adaptation of the information to a comprehensive and re-cognitive state. This is then fitted into existing mental structures which Courtney emphasizes are fluid and developing processes with

ever-changing, self-created patterns. Polanyi (1976) expresses the same notion but uses different vocabulary when he states that we "keep expanding into the world by assimilating ... (to our bodies) sets of particulars which we integrate into reasonable entities."

6.4 An illustration of what is meant by mental structures with self-created patterns (Courtney 1985) can be found in examples of exceptional people. The Twins are exceptional people. They have become known as the "Calendar Calculators". They demonstrate seemingly miraculous powers of recall. Variously diagnosed as being autistic, psychotic or severely retarded, with IQs of 60, the Twins are able to report not only the weather, political situations or personal events any day of their lives, but also the day of the week for a period of 80,000 years. An observer of this phenomenon recalls that when involved in this process, the Twins' eyes "move and fix in a peculiar way ... as if they were unrolling or scrutinizing an inner landscape, a mental calendar."

Oliver Sacks (1985) describes the Twins' self-styled ability to "see" events and dates as being "like an immense mnemonic tapestry ... in which everything could be 'seen' almost simultaneously. The pair were able to demonstrate an unconventional approach to modular arithmetic which suggests the power to visualize cyclical, spiralling patterns, 'thought-scapes' or configurations in a 'formal yet quasi-sensory mental space.'"

Leibniz once stated that "Music is nothing but unconscious arithmetic" (ibid 1985). The prodigious memory of some musicians has been well documented; to this, the composer Ernst Toch adds a peculiar twist. Toch is cited as being able to accurately remember a very long string of numbers after a single hearing by mentally "converting" the numbers to a corresponding melody.

6.5 Documentation can be found in many sources demonstrating the existence of often extraordinary mental processes. It must be assumed that similar abilities can be found in other exceptional people. However, it is unfortunate that the development of one remarkable mental ability is often at the expense of other mental powers. Nadia, the autistic child with extraordinary drawing ability, is, like the Twins, a case to consider. A therapeutic regime whose goal was "to find a way in which ... potentialities in other directions could be maximized," resulted in the Twins being separated -- during which time they stopped calculating. Nadia meanwhile stopped drawing and started talking. Commenting on this development, a critic points out that: "When the genius is removed, nothing is left behind but a general defectiveness. What are we supposed to think about such a curious cure?" (ibid 1985)

6.6 These examples demonstrate the existence (and demolition) of different symbol systems. Goodman, Cassirer and Gardner reiterate the importance of symbolization to the process of understanding. According to Gardner (1976), "Symbols are ...

considered those elements which refer to, represent or denote in some fashion other objects, elements (or) concepts .... When these elements are organized into some pattern or system whereby they fulfil a functional relationship, then this may be termed a symbol system."

6.7 The Arts, like other subjects, call for the acquisition of symbol systems, but these, unlike some conventional systems, are neither acquired nor constructed along similar lines. Knowledge acquired from several symbol systems can be transferred to the better understanding of others. It should also be pointed out that some symbol systems can be over-learned to the detriment of others (ibid 1976). This has enormous significance for the teaching of the Arts -- not for simply advocating their inclusion in the the curriculum -- but more specifically calling for the integration of the Arts into all facets of education. However, according to Gardner, emphasis must be laid on a better understanding of the crucial nature of the relationship between artistic knowledge and education. This will most clearly emerge if the Arts are seen as symbol-using systems calling for specific kinds of cognitive skills. Piaget recognised the importance of the fact that for a child to understand his reality "he must construct it himself, he must reinvent it" (in Piers (ed.) 1972). One must not lose sight of the fact that symbols are a mode of shorthand used to recall experience -- or conversely, experience is translated into symbols for easy recall. Children are seen to be "the creators of their own worlds, in which things may be seen and examined, to find out about what they are like, what they can do and how they work" (Wilson and Wilson 1982).

6.8 Reality is relative to the individual and the Arts reiterate this theme. Erik Erikson (1977) expands upon this theme when he states that it is the "infantile form of the human propensity to create model situations in which aspects of the past are relived, the present represented and renewed." Education, therefore, should surely address the needs of individuals.

6.9 Arts theories suggest that in a study of exemplary programs where the Arts are taught to exceptional students, students should have had opportunities to acquire the use of several symbol systems. Further, these experiences should result in persistent changes in behaviour.

If education through the Arts is characterized by the fact that it must have value for the individual then one would expect to find strenuous attempts made by these teachers to individualize programs to meet students' needs -- and that ideas would often centre on problem-solving or be student-instigated rather than the reverse.

6.10 The literature indicates that Arts experiences should contain parts which bear some kind of patterning relationship to one another and an unexpected "twist" which inspires interest. Should this be the case, then it is also to be expected that the teachers of Arts activities for exceptional students will either overtly or intuitively provide programs that reflect this facet.

Howard Russell's research states that nontraditional evaluation techniques promote a teacher's understanding of the students' personal knowledge. Courtney refers to primary personal knowledge as being "knowledge-IN". In other words, understanding must precede its adaptation to another situation. Arts activities, if they are initial encounters with a medium, should therefore first focus on understanding the experience. It can also be hypothesized that teachers of exemplary programs will not use traditional methods in order to evaluate Arts experiences.

As already stated, much documentation exists to verify that Arts activities utilize symbol systems, each of which denotes a different kind of mental shorthand. Furthermore, it is suggested that symbols are fitted into existing mental structures which Courtney emphasizes are "fluid and developing processes with ever-changing, self-created patterns". If one accepts these statements and applies the inferences to the teaching of the exceptional student, then it should follow that each child's view of his or her own reality is unique and relative. It must therefore be the responsibility of each teacher to help the child discover these realities. The theoretical framework asks many questions about attitudes and strategies and curricula design used by teachers of exemplary programs where the Arts are taught to exceptional students. In the last analysis, the fact that all students should experience both personal success and achievement that has been recognized by others is stressed.

7.0 METHODOLOGY

7.1 Initial contacts with the teachers in the study were made through liaison officers who were usually delegated by the Director of Education of each participating school system.

The investigating team chose, for the sake of diplomacy and expediency, to leave the selection of the exemplary teachers to the discretion of each school system. A person was delegated by the director of each participating school board for this task. The same person, in a few cases, appointed a committee to help choose which Arts programs were to be studied. In some instances it was the sole responsibility of an individual. In most cases however, the person delegated to identify the specific teaching personnel usually, but not always, assumed the role of liaison officer. In other words, contact with the teachers was through an officer of the school board appointed for this specific reason.

Liaison personnel negotiated with consultants and teachers to set up mutually convenient meetings. Personal contacts were of paramount importance to this project. The teachers who were interviewed showed a very positive approach to the suggestion that Arts ideas be shared with other teachers of exceptional students and gave no indication of reluctance to participate in the study.

7.2 The interviews were predicated on two basic issues: first, which aspects of Arts education worked best with particular groups of students and courses of action. A questionnaire (Appendix A) elicited further information. The following is an overview of the questions. (The questionnaire is based on Dr. Gaitskell's work and used with his permission.)

1) Who teaches the Arts to (these) exceptional students?
2) Which Arts activities are included in the curriculum?
3) How much time is allotted to Arts activities?
4) What special arrangements are made to meet the needs of this particular group of students?
5) What qualifications, attributes or background information are desirable for teaching the Arts to Special Education students?
6) Relative to the students' abilities, do the present Arts programs provide opportunities for creativity, experimentation, independence, initiative, originality, co-operative planning?
7) Relative to the Arts, what special techniques or projects have been particularly successful with this group of students?
8) Relative to the Arts, what particular activities have been tried in the classroom and discarded, and why?
9) As related to the school population, is there any special emphasis placed on cultural and/or multicultural approaches to teaching the Arts? If the school in question is a Native Indian school, for example, are the Arts, as taught, related to the culture? Similarly, in a school serving children from many ethnic origins, is an attempt made to highlight their heritage through an Arts education program? Specific examples were requested.
10) What forms of evaluation are used with regard to Arts activities?
11) Has there been evidence of these students being involved with the Arts outside school? Elaboration was requested.
12) Does the school provide Arts experiences as extra-curricular activities or opportunities to visit visual and/or performing artists outside the school? Elaboration was requested.
13) Would an illustrated handbook of Arts activities be an asset to the Special Education teacher? Comments were invited.
14) Are there any Arts activities, crafts, particular skills or materials to be found in a specific area, which might be of interest to other Special Education teachers?
15) A list of local authorities and/or agencies with mandates to help the disabled was requested.

In addition to the survey questions, teachers were asked to list publications which they found particularly useful.

7.3 This study examines many different classroom situations where the Arts are taught to exceptional students. It must be presumed that these programs have been seen by several people, at least, prior to the investigation and that it was the consensus

of opinion that whatever is being taught to those students "works". The function of this investigation is to try to determine which common factors exist in situations where the Arts are being taught to exceptional students. On the basis of the evidence produced by the data, inferences can be suggested which will assist others involved in similar teaching circumstances.

8.0 DATA ANALYSIS

8.1 Resource material was collected from teachers of students representing every age level and every category of exceptionality.

8.2 The investigation employed several methods to collect data: interviews, questionnaires and documentation supplied by the teachers of Arts programs.

Later, teachers were invited to submit further written and/or visual material concerning successful programming if they wished. Most, in fact, chose to do this. Frequently, promises to mail expanded versions of the ideas -- so that they could be easily replicated by other Special Education teachers in Ontario -- were accompanied by such phrases as, "I didn't really realize, at first, what you were trying to do!"

8.3 The collected material was sorted and analyzed in various ways. The information supplied in the questionnaires had to be collated and the findings reported anecdotally. Teachers were asked to list information concerning any publications, literary, visual or auditory, that had proved to be especially useful to them for teaching purposes. This information was assembled for later compilation.

The questionnaire also requested the names of local, provincial or national agencies whose mandates included helping exceptional students. (This material is listed in Appendix D.)

The interviewer's notes and the collection of raw data was considered in several ways. The Visual and Performing Arts themselves could be viewed as separate entities. Divisions could be made with regard to Primary, Junior, Intermediate and Secondary panels. The information could be categorized according to exceptionality. All of these were valid to some degree. The process of analysis was eventually simplified by virtue of the fact that re-occurring themes were discerned.

9.0 RESULTS: INDICATED BY THE QUESTIONNAIRES

9.1 Before examining the ideas and themes underpinning the various strategies employed by teachers of exemplary programs, answers to the questions are summarized as follows:
The answer as to who is engaged in teaching the Arts to exceptional students can be found in the fact that it is almost always the classroom teacher -- a generalist.

9.2 Remembering that the designated Arts are: the Visual Arts, Crafts, Music, Movement and Drama, in answer to the question, "Which Arts activities are included in the curriculum?", more than 90 per cent of the teachers stated that they used every aspect of the Arts as a vehicle for better communication.

According to the questionnaires, it would appear that Music and Movement (dance, mime and creative movement) were used less than the other three activities, but there was generally little difference between them all.

9.3 It is difficult to give an accurate interpretation as to the amount of time which is generally allotted to Arts activities. Each teaching situation is subject to its own particular timetabling. However, when it is known that the sample referred to a contained Special Education classroom, it would appear that the Arts are taught on a regular, though flexible, daily schedule.

9.4 In response to the question, "What special arrangements are made to meet the needs of this particular group of students?", even the deliberate ambiguousness of "special arrangements" did not alter the outcome. The themes were surprisingly constant. Teachers replied that they tailored programs to meet the specific requirements of individuals.

9.5 The next question asked, "What qualifications, attributes or background information are desirable for teaching the Arts to Special Education students?" Some teachers reported that while it would be a great advantage to have Arts Specialist qualifications, most of them did not. The overwhelming consensus of opinion indicated the necessity for high teacher self-motivation. The responses included such desired qualifications as: "creativity", "enthusiasm", "ability to improvise", "flexibility", "resourcefulness", "high interest", "awareness of many modes of communication", "zest for the Arts", "ultimate patience", "praise", "compassion", "having a complete lack of fear of students' ideas, mess and noise", "willingness to learn with the class", "not being shy of asking advice", "being open-minded", and "giving love".

9.6 The following question asked whether the present Arts programs provided opportunities for students to express creativity, experimentation, independence, initiative, originality and co-operative planning. Keeping in mind teacher responses to the previous question, it probably is to be expected that the answers are mirror reflections of the teachers' attitudes. In other words, the qualities which the teachers wanted the students to possess were a reflection of their own.

9.7 The seventh question asked, "What special techniques or projects have been particularly successful with the student groups surveyed?" In descending order of preference, the activities are as follows:

1) Dramatic Arts activities.
2) (Tactile) Visual Arts activities.
3) Action-oriented Music programs.

9.8 It was then asked, conversely, what particular Arts activities had been discarded, and why. The response to this question focused on three major factors:

1) long-term projects were generally not desirable.
2) more complex projects were not discarded but rather re-organized in a different and more simplistic way.
3) traditional approaches to teaching were discarded for more informal activity-oriented exercises.

9.9 Question nine dealt with a totally different approach. Teachers were asked if they placed any special emphasis on cultural and/or multicultural approaches to teaching the Arts. The responses most often reflected little or token involvement.

9.10 The 10th question surveyed teachers' methods of evaluation. With very few variations on the theme, most teachers recommended non-traditional evaluation methods.

9.11 The next two questions were, to some extent, related. Question 11 asked if there was evidence of any of the exceptional students being involved with the Arts outside school. In some cases the answer was totally negative, in other cases there were high degrees of involvement. In some instances the same teachers were also involved in the extra-curricular Arts activities. When this was the case high levels of student involvement were also reported. The response as to whether or not particular schools provided Arts experiences was positive. Most, in fact, did.

9.12 Information contained in the last two questions consisted mostly of listings. These have been incorporated into various appendices. These will deal with special local and provincial services with mandates to help the exceptional learner.

So far, it would appear that the contributing teachers interpreted learning as associated with many different ways of "seeing". Their methods of motivating and evaluation give very clear indications that Arts activities must have "value for the individual independent of any subsequent event, experience or idea to which it might lead." If we assume that "learning" has a great deal to do with understanding one's personal reality -- where one stands, so to speak -- then the worlds Cassirer speaks of as being "made up of nothing but symbols" begin to have some relevance.

10.0 RESULTS: INDICATED BY THE INTERVIEWS AND EXAMINATION OF PROGRAMS

10.1 Each school board designated a liaison officer or a liaison committee to choose programs which were considered to be exemplary where the Arts are being taught to exceptional students. The investigating team requested no particular levels, exceptionalities, or Arts activities. Nor did they specify any particular number of teachers.

Seventy-four per cent of the total number of Arts programs were directed towards students with learning disabilities, speech and language impairments, autism, intellectual impairments and physical and behavioural disorders. The majority of the programs were designed for students who had communications or intellectual impairments. Only five per cent of the programs for students with learning problems addressed those with behavioural disorders and less than five per cent focused on those with physical handicaps.

Twenty-six per cent of the programs that were studied were designed for the gifted. The majority of all the programs that were suggested as being "exemplary" fell into the elementary school range. However, at the same time, few were directed toward primary children.

10.2 Most of the programs that were studied employed methods which integrated the Arts and often other subjects as well.

Teachers utilized Dramatic Arts programs that required active participation. Dramatic performances were not highlighted unless the process which led up to this culmination was the result of student improvisation. Visual Arts and Crafts programs for the special learner involved tactile and/or manipulative materials. Music programs for the exceptional learner mirrored the Dramatic Arts approach in that action-oriented exercises and personal interpretations preceded musical experiences and/or performances. Dance, mime and puppetry followed similar themes. Repetition and patterning characterized the teaching of the Arts to slower students.

Approaches for gifted students were somewhat different. There was a marked emphasis on creativity and individualized projects. Teachers acted as catalysts and resource personnel. Problem solving and brainstorming were frequently used to instigate learning.

Teachers of handicapped students usually stressed that they, too, taught thematically and, as much as possible, drew on the students themselves for ideas. Teachers of all exceptional students stressed the need for positive reinforcement to elevate students' self-esteem.

10.3 Recurring Arts themes pervaded the study and fell into several MAJOR categories:

self
immediate environment/seasons
historical factors
predictions
fantasy

However, the interpretation of these themes took many forms. Particulars of these ideas may be found in the resource manual which supplements this document (The Visual and Performing Arts and Exceptional Students: A Resource Book for Special Education Teachers). Generally, Arts activities fell into these categories:

illustrated literary formats
visual descriptions
movement
music

11.0 RESULTS: CORRESPONDING FACTORS

(The following is an analysis of how the interviews, observations and documentation corresponded to the responses found in the questionnaires.)

11.1 Most Special Education teachers reply "none" or "very little" when asked how much Arts training they have received during their careers. If specialist certification is involved, it is Special Education specialization, not the Arts. In some situations Arts specialists fulfill their roles as support personnel. Arts specialists teach exceptional students on a regular basis, mainly at the secondary level and sometimes at the intermediate level.

Teachers reported not using any particular aspects of the Arts if they did not feel comfortable with them. Usually this meant that they had no training or experience with a particular medium.

11.2 The data contain a great deal of evidence to support the position that most teachers favour integrated learning situations where boundaries between disciplines become subordinate to the child's need for positive self-esteem. The goal of making a child "feel good" about himself is always of paramount importance. At the same time, it must be added that situations in which total integration is practiced are comparatively rare.

11.3 Evidence from observation and interviews, indicates that it is very apparent that teachers of exemplary programs do devote as much time as possible to Arts activities for exceptional students. Some teachers expressed concern that they spent insufficient time on the Arts. Others expressed the need to give good grounds to other staff members to support the inclusion of the Arts in their programs. Others stated simply that they allotted whatever time was necessary for inclusion of the Arts in their curricula.

11.4 The constant factor involved with making "special arrangements" to meet the needs of particular student populations meant, usually quite literally, "tailoring programs" to fit specific requirements. Teachers also expressed concern over the fact that

there was a need to plan carefully, itemize procedures and give very clear directions. Special guests, field trips, community participation and the use of various media and materials, in various combinations, were also seen to be necessary ingredients for exemplary programs.

11.5 Observation overwhelmingly supports the fact that the participating teachers shared some specific characteristics. They showed great enthusiasm for their work, caring attitudes and generosity towards others. In addition, they were highly self-motivated. The qualifications quoted in 9.5 were clearly evident during personal interviews. In short, the response to the question asking, "What qualifications, attributes ... are desirable for teaching the Arts to exceptional students?", was accurately reflected in personal attitudes towards teaching.

11.6 Judging by the scope of the ideas that have been suggested for the resource book, it must be concluded that students in these exemplary programs are given many opportunities to express creativity, experimentation, independence, initiative, originality and co-operative planning. Of these, some teachers showed reservations concerning the "co-operative planning" aspect of the question. This, however, proved to be perfectly reasonable, given the nature of their students' exceptionalities.

11.7 The question which asked, "What special techniques or projects have been successful with particular bodies of students?", revealed the following, in order of preference:

1) Dramatic Arts activities.
2) (Tactile) Visual Arts activities.
3) Action-oriented Music programs.

Reasons for this ranking were investigated during the interviews. Responses as to the success of Dramatic Arts activities (performance was down-played) evoked such comments as:

> "It's a natural reinforcer for Language Arts programs." "You don't need any materials." "The Dramatic Arts Curriculum Guide really helps." "Students really get involved." "Drama is a good means of expressing the feelings and frustrations that some students perhaps cannot talk about or show to people in other ways."

Tactile Visual Arts projects are ranked second. The significance of the tactile element taking precedence over other media is undoubtedly accounted for by the fact that more than three-quarters of the programs studied focused on the handicapped rather than the gifted. Had the research been solely directed toward the gifted in this area, the results would have probably been considerably different.

Action-oriented music activities were generally the preferred mode of instruction for teachers of exceptional students. Teachers with specialization qualifications in Music who also taught special education were comparatively rare. However, those who had been exposed to Education Through Music (E.T.M.) courses spoke most highly of the boost this experience gave their programs. E.T.M. is a non-profit organization with a mandate to help teachers who consider themselves to be "non-musical" and without access to musical instruments (see Appendix C).

This program also stresses a high degree of student involvement and interaction with others. Many other teachers who do integrate music into their programs use E.T.M.'s tactics but usually without being aware of it.

It was also noted that music played a tremendously large role, particularly in the education of the profoundly retarded, trainable retarded and autistic students. A few programs employed music therapists. (More details of this aspect of the research can be found in the Resource Book.)

11.8 An overview of the non-traditional methods of evaluation is indicated by the questionnaires and reinforced during the interviews. These methods can be summarized as follows. Teachers advocated:

1) a great deal of praise for effort.
2) no grading.
3) self-evaluation.
4) positive, verbal assessment by teacher and peers.
5) opportunities for the students to co-operatively select criteria for evaluation.

It should also be noted that the above summary is not ranked in any order.

12.0 CONCLUSIONS

12.1 The findings clearly show that most methods used in the teaching of the Arts to exceptional students are reflected in the literature. The literature search reflected how the teachers addressed teaching the Arts. However, in all probability, their methodologies were more often intuitive rather than theoretical.

Literature concerned with Drama education stresses programming which includes improvisation, theatre games and role-playing.

The Visual Arts literature advocates the "use of concrete materials" and the de-emphasis of formal teaching methods. Classroom practices bear out these assumptions.

Literary sources which deal with Music education suggest use of the same approaches that are used for the Dramatic Arts. The emphasis is on participation and action rather than appreciation.

12.2 Arnstine's statement had particular significance for this study. He proposed that education through the Arts "must have value for the individual independent of any subsequent event, experience or idea to which it might lead." It would appear that there is an association between the major factors which "work" in teaching, and this statement. Drama, the Visual Arts and Music education all favour personal participation -- complete involvement. An example of this can be seen in some students' love of loud music. This kind of music is almost a tactile experience which provides a tapestry of woven sounds that totally encompass the listener. All Arts experiences have the potential power to engage students in a similar way. This factor can be seen as parallel to the acquisition of personal knowledge, or as Courtney (1985) states, "Knowledge IN".

12.3 Recurring themes emerged during the course of this study. They fell into various categories:

the self
environment/seasons
historical factors
predictions
fantasy

These themes recur spontaneously in similar circumstances -- circumstances which one observes involve a child's perception of his or her own reality. Reality is seen as being relative to the individual. Erikson states that there is the propensity among people to create situations in which aspects of the past are relived, the present represented and renewed (Erikson 1977). Children, we are told, create worlds but in order to truly understand them, they must also construct them themselves (Piaget, in Piers (ed.) 1972). If one views the themes as worlds which are mentally constructed, then in fact the themes fall into a simpler paradigm -- yet one from which infinite variations stem.

For example: Things Past
Here and Now
The Future
Fantasy

An important consideration should be noted. It was observed that some exceptional students apparently cannot deal with some of these categories. Polanyi's notion comes to mind: he sees learning as "expanding into the world".

12.4 The findings of this research revolve around a child's capacity to understand and effect changes in his self-created reality. This study highlights the fact that some exceptional children experience limited horizons.

12.5 Arts experiences involve the acquisition of symbol systems. Symbols can be described as a mode of shorthand used to recall experience, and that knowledge acquired from several symbol systems, can be transferred to the better understanding of other systems. Where the Arts are taught to exceptional students, the student has more opportunities to acquire personal knowledge.

13.0 SUMMARY OF THE FINDINGS

13.1 There is a great deal of fragmented information available to teachers. Hopefully, this study will alleviate this problem somewhat.

13.2 The Arts require construction of individual symbol systems -- each of which functions differently, and yet all of which collectively enhance learning. When some sort of persistent change in behaviour occurs, it can be said that learning has taken place. This kind of change has frequently been cited by teachers as the outcome of Arts experiences.

13.3 Strenuous attempts are made by the teachers of exemplary programs to individualize instruction.

13.4 Teachers of the exceptional child often note that repetition, patterning and classifying are an integral part of their programs. Many promote creative thinking by stimulating the child to take a look in another direction -- they encourage accepting the unexpected. This is particularly prevalent, but not solely in

evidence, in programs involving the gifted or talented in the Arts.

13.5 Non-traditional evaluation techniques are frequently used by teachers involved in this study. This promotes a teacher's better understanding of the students' personal knowledge. Russell's research findings corroborate this evidence. Teachers used "program-monitoring" over "people-monitoring" techniques.

13.6 Successful Arts activities stress the value of Dramatic Arts programs designed for: participation, involvement and process, (Tactile) Visual Arts activities, and action-oriented Music programs. All these programs highlight a high level of active student involvement.

13.7 The teachers who teach Arts activities to exceptional students rarely have Arts qualifications, and those who do have acquired them subsequent to their basic training. Notwithstanding, all express a great enthusiasm for the Arts.

13.8 Great variations in quality can be found in the teaching of the Arts to exceptional students in Ontario. This subject should be addressed.

13.9 The response to the invitations to participate in the Study of the Visual and Performing Arts and Exceptional Students Project, indicates a need to address the subject of the importance of the Arts in some separate school boards and some provincial and developmental schools. Six per cent of the total response was from separate school boards. This represents 33 per cent of the invitations sent to separate school boards. Six per cent of the provincial and/or developmental schools responded positively. This represents 30 per cent of the total population. Sixteen per cent of the provincial school boards either failed to respond or responded

negatively. This represented 23 per cent of the total population. Nearly 70 per cent responded to the project. Of these, a few gave moral support but regretted that they had no exemplary programs to share with others.

13.10 Observation suggests that relatively little emphasis is placed on the Arts of Canadian indigenous peoples and other ethnic minorities.

13.11 Schools often provide extra-curricular Arts experiences for students. These programs generally consist of appreciating someone else's performance. Concern is expressed that teachers and students frequently do not have the tools with which to adequately critique performance-oriented Arts programs.

13.12 Teachers of programs where the Arts are taught to exceptional students frequently involve the community.

13.13 Characteristics of those teachers who contributed to this study can be summarized as follows:

--desirous of students "feeling good" about their work at whatever level.
--self-effacing.
--generous with ideas and time.
--spontaneous.
--inventive, improvisational, sympathetic and adaptable.
--encouraging of brainstorming.
--supportive of students' exploration of their own ideas.
--cognizant of education being a lifelong process.

14.0 RECOMMENDATIONS

14.1 The greatest immediate need is to train (or retrain) Special Education teachers to appreciate the advantages of programs which stress Arts integration, or in other words, a wholistic education.

14.2 There is a need for teachers of exceptional students to promote learning through the Arts. It is also recognized that most teachers in this study acquired their own training in the Arts. It would seem incumbent upon the Ministry of Education and individual school boards to provide leadership in this field and promote Arts education.

It is also recommended that, on request, Arts-trained personnel give specific workshops according to their fields of expertise. A list of people who have expressed an interest in helping to fulfill these needs is available in Appendix E.

14.3 There are significant differences in the services and resources offered to exceptional students by different school boards in Ontario. The implications for equal opportunities in the province of Ontario are important and need to be addressed.

14.4 A study should be initiated to investigate the relationship of Arts activities and exceptional students in separate school boards, and in provincial and developmental schools.

14.5 Efforts should be made by individual school boards to publicly recognize the contributions of exemplary Special Education teachers.

14.6 All pre-service teacher training courses should include Arts training for teachers of exceptional students.

14.7 It is suggested that in order to avoid any misinterpretations, Ministry of Education documents should substitute the word "policy" for "recommend" with reference to school boards which the Ministry believes need to implement particular types of programming.

Arts training for the exceptional student is seen to be, of necessity, an ongoing, developmental process, and not one that is sporadic or instituted for the benefit of some students and not others. A Ministry of Education policy statement should be disseminated addressing this issue.

Respectfully submitted,

Pamela A. Sturgess, D.Ed.
Georgetown, 1985.

APPENDICES

A. Questionnaire
B. Participating Teachers
C. Associations or Organizations which Address the Arts
D. Local, Provincial or National Associations with Mandates to Help Exceptional People
E. Arts Resource Personnel who have expressed an interest in giving demonstration workshops

APPENDIX A
QUESTIONNAIRE

1. Who teaches the Arts to these Special Education students?
   a) specialist
   b) generalist
   c) other

   a)..... b)..... c).....

2. Which Arts activities are included in the curriculum?
   a) visual arts (2 and 3D)
   b) crafts
   c) music
   d) movement (dance, mime, creative movement)

   a)..... b)..... c)..... d).....

3. How much time is allotted to Arts activities?

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4. What special arrangements are made to meet the needs of this particular group of students?

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5. What qualifications, attributes or background information are desirable for teaching the Arts to Special Education students?

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6. Relative to the students abilities, do the present Arts programs provide opportunities for ...
   a) creativity
   b) experimentation
   c) independence
   d) initiative
   e) originality
   f) co-operative planning

   a)..... b)..... c)..... d)..... e)..... f).....

7. Relative to the Arts, what special techniques or projects have been particularly successful with this group of students?

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8. Relative to the Arts, what particular activities have been tried in the classroom and discarded, and why?

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9. As related to the school population, do you place any special emphasis on cultural and/or multicultural approaches to teaching the Arts? If this is a Native Indian school, for example, are the Arts, as taught, related to the culture? Similarly, in a school serving children from many ethnic origins, is an attempt made to highlight their heritage through an Arts education program? Specific examples would be appreciated.

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10. What forms of evaluation do you use for your Arts activities?

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11. Has there been evidence of these students being involved with the Arts outside school? If so, please elaborate.

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12. Does the school provide Arts experiences as extra-curricular activities or opportunities to visit visual and/or performing artists outside the school? If so, please elaborate.

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13. Would an illustrated handbook of Arts activities be an asset to the Special Education teacher?

Yes..... No.....

COMMENTS: .....
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14. Are there any Arts activities, crafts, particular skills or materials to be found in your area, which might be of interest to other Special Education teachers? Please list them below.

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15. It would be appreciated if you would list local authorities and /or agencies with mandates to help the disabled.

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16. If visits to Special Education classes are impractical, written examples of any exemplary programs teaching the Arts to Special Education students would be appreciated.

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APPENDIX B
PARTICIPATING TEACHERS

1. Ms. D. Aikman	Metropolitan Toronto School Board
2. Ms. I. Algoo	Metropolitan Toronto School Board
3. Ms. R. Anaka	Red Lake Board of Education
4. Ms. C. Anber	Etobicoke Board of Education
5. Mr. D. Angus	Etobicoke Board of Education
6. Mr. S. Bacsalmasi	York Region Board of Education
7. Mrs. M.A. Barstead	Lambton County Board of Education
8. Ms. L. Bath	Simcoe County Roman Catholic Separate School Board
9. Mr. J. Battersby	Middlesex County Board of Education
10. Mr. D. Beauchamp	Simcoe County Roman Catholic Separate School Board
11. Mr. B. Begs	Sudbury Board of Education
12. Mr. D.R. Bell	Haldimand Board of Education
13. Mrs. I. Bhardwaj	Lambton County Board of Education
14. Mr. R. Bodden	Scarborough Board of Education
15. Ms. M. Bovell	Grey County Board of Education
16. Mr. B. Bowers	Muskoka Board of Education
17. Ms. C. Bozynsky	Lakehead Board of Education
18. Mr. S. Brierley	London Board of Education
19. Ms. S. Briggs	Metropolitan Toronto School Board
20. Mr. R. Brock	Peel Board of Education

21. Mr. E. Brophy	The W. Ross Macdonald School
22. Mrs. C. Bull	Windsor Roman Catholic Separate School Board
23. Mr. P. Burkes	Kenora Board of Education
24. Dr. B. Burnham	York Region Board of Education
25. Mr. D. Cann	Elgin County Board of Education
26. Mrs. M. Carnahan	Victoria County Board of Education
27. Mr. L. Carrick	Essex County Board of Education
28. Ms. J. Carrington	Metropolitan Toronto School Board
29. Mr. P. Casey	Victoria County Board of Education
30. Mr. P. Cassel	Lambton County Board of Education
31. Mrs. M. Cawker	Etobicoke Board of Education
32. Ms. B. Chapman	Manitoulin Board of Education
33. Ms. D. Charbonneau	Timmins Board of Education
34. Ms. E. Charney	Dufferin County Board of Education
35. Mr. R. Chatten	Halton Board of Education
36. Mr. R. Childs	Dufferin County Board of Education
37. Ms. J. Chinski	The Robarts School
38. Ms. K. Cholette	Sudbury Board of Education (Sticks and Stones)
39. Mr. K. Clark	London Board of Education
40. Ms. M. Cloud	Metropolitan Toronto School Board
41. Mr. J. Coles	Frontenac Board of Education

42. Dr. K. Connors	Connecticut, U.S.A.
43. Ms. W. Cope	Peel Board of Education
44. Mr. D. Cordell	Peterborough County Board of Education
45. Mr. K. Cornell	Scarborough Board of Education
46. Ms. J. Coryell	Halton Board of Education
47. Ms. M. Costa	Halton Roman Catholic Separate School Board
48. Mr. R. Cousineau	Windsor Roman Catholic Separate School Board
49. Mrs. B. Crankston	Manitoulin Board of Education
50. Mr. M. Crothers	Scarborough Board of Education
51. Ms. G. Dallas	Scarborough Board of Education
52. Ms. G. Dawson	Hamilton-Wentworth Region County Separate School Board
53. Mrs. V. Deakin, et al.	Lanark County Board of Education
54. Ms. A. DeSouza	Windsor Roman Catholic Separate School Board
55. Mr. J. Diamond	Wellington County Board of Education
56. Mr. R. Doll	Red Lake Board of Education
57. Mr. D. Dunnill	West Parry Sound Board of Education
58. Mrs. A. Edward	West Parry Sound Board of Education
59. Ms. J. Edwards	Peel Board of Education
60. Prof. J. Emerson	University of Toronto (F.E.U.T.)
61. Mr. C. Fader	Lambton County Board of Education

62. Mr. W. Fairhead	York Board of Education
63. Mr. C. Forbeck	Hamilton Board of Education
64. Mrs. J. Forrester	York Region Board of Education
65. Mr. W. Fox	E.C. Drury School
66. Mr. R. Genesse	Centre Jules-Leger
67. Mr. J. Gerow	Lakehead Board of Education
68. Mr. T. Gibson	Peel Board of Education
69. Mr. E. Gleiser	Grey County Board of Education
70. Ms. L. Goddard	York Board of Education
71. Ms. J. Goodman	Etobicoke Board of Education
72. Mme. F. Goulet	Cochrane/Iroquois Falls Board of Education
73. Mrs. V. Gourlie	Toronto Board of Education
74. Mrs. M. Goyeau	Windsor Roman Catholic Separate School Board
75. Ms. C. Grenier	London Board of Education
76. Mrs. J. Gutjar	East Parry Sound Board of Education
77. Mr. J. Harkin	Hamilton-Wentworth Region County Separate School Board
78. Mr. C. Harvie	Simcoe County Board of Education
79. Mr. D. Hill	Sudbury Board of Education
80. Ms. N. Hinds	Metropolitan Toronto School Board
81. Mr. J.D. Hodgson	Haliburton County Board of Education
82. Ms. V. Hoeberg	North Shore Board of Education

83. Mr. C. Hogg	Hamilton Board of Education
84. Mr. B. Hughes	Middlesex County Board of Education
85. Mrs. J. Hurd	The Robarts School
86. Mrs. M. Johnston	London Board of Education
87. Mrs. S. Jones	Renfrew County Board of Education
88. Mr. L.E. Kehoe	East Parry Sound Board of Education
89. Mrs. M. Kirkwood	Metropolitan Toronto School Board
90. Mr. K. Klonsky	Scarborough Board of Education
91. Mrs. A. Kloppenburg	Halton Roman Catholic Separate School Board (Freelance Artist)
92. Mr. A. Knight	Windsor Roman Catholic Separate School Board
93. Ms. P. Kwiatkowski	Hamilton-Wentworth Region County Separate School Board
94. Mrs. N. Labron	The W. Ross Macdonald School
95. Mr. R. Lacosse	Windsor Roman Catholic Separate School Board
96. Ms. A. Lane	Sudbury Board of Education (Sticks and Stones)
97. Mr. R. Langley	Elgin County Board of Education
98. Mr. P. Lauderkerl	The W. Ross Macdonald School
99. Mr. L.F. Lawson	Stormont Dundas and Glengarry Board of Education
100. Mr. R. Leduc	Centre Jules-Leger
101. Mr. S. Lewis	Wellington Board of Education

102. Mr. F. Lemieux	Ministry of Education (Sudbury Office)
103. Mr. R. Light	Metropolitan Toronto School Board
104. Ms. K. Longstaff	Middlesex County Board of Education (Theatre School)
105. Ms. V. Louisy	Wellington County Board of Education
106. Mr. K.C. McDonald	York Region Board of Education
107. Ms. D. McKay	Ottawa Board of Education
108. Mrs. A McKinnon	Wellington County Board of Education
109. Mr. W. McMaster	Sagonaska School
110. Mr. D. McNiven	Scarborough Board of Education
111. Mrs. B. McPherson	Timiskaming Board of Education
112. Mr. J. Maddocks	Middlesex County Board of Education
113. Mr. R. Marshall	Fort Frances/Rainy River Board
114. Mr. R.F. Martin	Metropolitan Toronto School Board
115. Mrs. B. Mills	Victoria County Board of Education
116. Mr. J. Mills	Wentworth County Board of Education
117. Ms. P. Mock	Toronto Board of Education
118. Mr. L. Moir	The Robarts School
119. Ms. K. Moloney	Peel Board of Education
120. Mr. V.C. Monaghan	Simcoe County Roman Catholic Separate School Board
121. Mr. B. Moore	London Board of Education
122. Mrs. V. Morris	Peel Board of Education (Retired)
123. Miss M. Muir	Lincoln County Board of Education

124. Mr. P. Murdy	Essex County Board of Education
125. Mr. W. Murphy	The W. Ross Macdonald School
126. Ms. G. Nahwegahbo	Manitoulin Board of Education
127. Mr. E. Neelands	Grey County Board of Education
128. Mrs. A. Neuert	Lakehead Board of Education
129. Mrs. E. Newbigging	Peel Board of Education
130. Ms. S. Nickle	Peel Board of Education
131. Mr. D. Nolan	Halton Roman Catholic Separate School Board
132. Mrs. J. Norris	Kenora Board of Education
133. Mr. R. Ouellette	Sudbury District Roman Catholic Separate School Board
134. Ms. J. Paddick	Brant County Board of Education
135. Ms. J. Page	Hamilton Board of Education
136. Mr. B. Patten	Nipissing Board of Education
137. Ms. E. Pease	Hamilton Board of Education
138. Mr. B. Peca	Sudbury Board of Education
139. Mrs. S. Peltonen	Lakehead Board of Education
140. Ms. D. Perlmutar	Metropolitan Toronto School Board
141. Mrs. T. Petrachek	Red Lake Board of Education
142. Ms. A. Pollett	Metropolitan Toronto School Board
143. Mr. D. Powell	Cochrane/Iroquois Falls Board of Education
144. Mr. P. Purdy	Metropolitan Toronto School Board

145. Ms. G. Quigley	Etobicoke Board of Education
146. Mr. L. Quinn	Metropolitan Toronto School Board
147. Mr. G. Ralph, et al.	Peterborough County Board of Education
148. Mr. J. Redmile	Halton Board of Education
149. Ms. E. Reimers	E.C. Drury School
150. Mrs. M. Renton	Simcoe County Board of Education
151. Ms. S. Rice	Wellington County Board of Education
152. W. Richards	Simcoe County Board of Education
153. Mr. J. Robertson	Toronto Board of Education
154. Mr. S. Robinson	Peel Board of Education
155. Ms. P. Rothero	Halton Roman Catholic Separate School Board
156. Mr. T. Runions	Halton Board of Education
157. Mrs. B. Sandrin	Kirkland Lake District Roman Catholic Separate School Board
158. Mr. R. Saunders	Nipissing Board of Education
159. Mr. G. Schade	Halton Board of Education
160. Ms. B. Schiwkow	Lake Superior Board of Education
161. Mr. R. Schmidt	Simcoe County Board of Education
162. Mr. B. Scott	Lincoln County Board of Education
163. Mrs. J. Scott	Lincoln County Board of Education
164. Mr. M. Sereda	Elgin County Board of Education
165. Ms. J. Solman	Ottawa Board of Education
166. Mr. A. Spaxman	Brant County Board of Education

167. Mr. W. Spearin	Simcoe County Board of Education
168. Mrs. S. Spofforth	York Board of Education
169. Mr. W. Stadnyk	Scarborough Board of Education
170. Mrs. M. Stecho	E.C. Drury School
171. Ms. W. Stephens	Metropolitan Toronto School Board
172. Mr. G. Stevenson	Midwestern Region School
173. Mrs. D. Stone	York Region Board of Education
176. Dr. P. Sturgess	O.I.S.E.
177. Ms. W. Szezesiak	Simcoe County Roman Catholic Separate School Board
178. Mr. R. Szymczyk	Lanark County Board of Education
179. Ms. R. Teppler	Lakehead Board of Education
180. Ms. J. Taylor	Wellington County Board of Education
181. Mr. M. Taylor	Scarborough Board of Education
182. Mrs. S. Tegart	East Parry Sound Board of Education
183. Mrs. A. Tinkess	The W. Ross Macdonald School
184. Ms. A. Townsend	York Region Board of Education
185. Mr. E. Turcotte	Centre Jules-Leger
186. Ms. M. Turnbull	Simcoe County Board of Education
187. Mr. Z. Veres	Windsor Board of Education
188. Mrs. L. Vickery	Halton Board of Education
189. Ms. B. Vivian	Simcoe County Board of Education
190. Mrs. B. Vlantones	Toronto Board of Education

191. Mrs. B. Walker	York Region Board of Education
192. Mrs. S. Wallace	Halton Roman Catholic Separate School Board
193. Mr. H. Watson	Syl Apps
194. Ms. J. Watson	Metropolitan Toronto School Board
195. Mrs. T. Watt	Metropolitan Toronto School Board
196. Ms. S. Westaway	Elgin County Board of Education
197. Mr. J. Westlake	Essex County Board of Education
198. Mrs. D. Whitmore	Etobicoke Board of Education
199. Mrs. A. Wilson	Timiskaming Board of Education
200. Ms. C. Wilson	Simcoe County Board of Education
201. Ms. M. Wilson	Metropolitan Toronto School Board
202. Mr. W. Wiwchar	Timmins Board of Education
203. Ms. R. Woodcock	Renfrew County Board of Education
204. Ms. B. Woodman	Cochrane/Iroquois Falls Board of Education

APPENDIX C

ASSOCIATIONS OR ORGANISATIONS WHICH ADDRESS THE ARTS

ARTS CAROUSEL (The Arts with the Handicapped) Box 342, Postal Station P, Toronto, Ontario M5S 2S8

CANADIAN ASSOCIATION FOR MUSIC THERAPY Box 1208, Woodstock, Ontario N4S 8T6

EDUCATION THROUGH MUSIC (E.T.M.) Richards Institute, 149 Corte Madera Rd., Portola Valley, California 94025

FAMOUS PEOPLE PLAYERS 301 Lansdowne Avenue, Toronto, Ontario M6K 2W5

HADLEY SCHOOL FOR THE BLIND (offers correspondence course in Braille Music Notation): Winnetka, Illinois, U.S.A.

INDEPENDENT LEARNING CENTRE (correspondence education): Ministry of Education for the Province of Ontario, 909 Yonge Street, Toronto, Ontario M4W 3G2

THE KODALY INSTITUTE OF CANADA 177 Mann Avenue, 2nd Floor, Ottawa, Ontario K1N 5A4

NATIONAL ART EDUCATION ASSOCIATION (publications for the teaching of exceptional children) 1916 Association Drive, Reston, Virginia 22091

ONTARIO PUPPETRY ASSOCIATION 171 Avondale Avenue, Willowdale, Ontario M2N 2V4

RAG AND BONE PUPPET THEATRE Box 1037, Station B, Ottawa, Ontario K1P 5R1

THE SATOK SCHOOL (visual arts for the handicapped) 446 Ontario Street, Toronto, Ontario

S.T.A.R.R. THEATRE COMPANY City of Toronto, Department of Public Health, City Hall, Toronto, Ontario M5H 2N2

STICKS AND STONES Box 1058, Station B, Sudbury, Ontario P3E 4S6

TANGLEFOOT (Music/Drama) Box 2263, Peterborough K9J 7Y8

THE THEATRE SCHOOL 65 Tecumseth Avenue East, London, Ontario N6C 1R5

APPENDIX D

LOCAL, PROVINCIAL OR NATIONAL ASSOCIATIONS WITH MANDATES TO HELP EXCEPTIONAL PEOPLE

ARTHRITIS SOCIETY
920 Yonge Street, Suite 420
Toronto, Ontario M4W 3S7

THE ASSOCIATION FOR BRIGHT CHILDREN (A.B.C.)
19 Redwater Drive
Rexdale, Ontario M9W 1Z5

BLISSYMBOLICS COMMUNICATION INSTITUTE
350 Rumsey Road
Toronto, Ontario M4G 1R8

THE CANADIAN ASSOCIATION FOR THE MENTALLY RETARDED
4700 Keele Street
Kinsmen N.I.M.R. Building
Downsview, Ontario M3J 1P3

THE CANADIAN HEARING SOCIETY
60 Bedford Road
Toronto, Ontario M5R 2K2

THE CANADIAN NATIONAL INSTITUTE FOR THE BLIND (C.N.I.B.)
1929 Bayview Avenue
Toronto, Ontario M4G 3E8

THE CANADIAN PARAPLEGIC ASSOCIATION
520 Sutherland Drive
Toronto, Ontario M4G 3V9

THE CANADIAN PUBLIC HEALTH ASSOCIATION
1335 Carling Avenue, Suite 210
Ottawa, Ontario K1Z 8N8

THE CANADIAN REHABILITATION COUNCIL FOR THE DISABLED
1 Yonge Street, Suite 2110
Toronto, Ontario M5E 1E3

THE EASTER SEAL SOCIETY OF ONTARIO
350 Rumsey Road
Toronto, Ontario M4G 1R8

THE HUGH MACMILLAN MEDICAL CENTRE
350 Rumsey Road
Toronto, Ontario

MULTIPLE SCLEROSIS SOCIETY OF CANADA
130 Bloor Street, Suite 700
Toronto, Ontario M5S 1N5

MUSCULAR DYSTROPHY ASSOCIATION OF CANADA
357 Bay Street, Suite 1000
Toronto, Ontario M5H 2T7

THE NATIONAL ASSOCIATION FOR GIFTED CHILDREN
5100 North Edgewood Drive
St. Paul, Minnesota, 55112

THE NATIONAL BRAILLE ASSOCIATION, INC.
422 South Clinton Avenue
Rochester, New York 14620

THE ONTARIO ASSOCIATION FOR CHILDREN WITH LEARNING DISABILITIES
1901 Yonge Street, Suite 504
Toronto, Ontario M4S 2Z3

THE ONTARIO FEDERATION FOR THE CEREBRAL PALSIED
2010 Yonge Street, Suite 300
Toronto, Ontario M45 1Z9

THE ONTARIO ASSOCIATION OF CHILDREN'S AID SOCIETIES
2323 Yonge Street, Suite 505
Toronto, Ontario M4P 2C9

THE ONTARIO ASSOCIATION FOR THE DEAF
2395 Bayview Avenue
North York, Ontario M2L 1A2

THE ONTARIO MARCH OF DIMES
90 Thorncliffe Park Drive
Toronto, Ontario M4H 1M5

THE SPINA BIFIDA AND HYDROCEPHALUS ASSOCIATION OF ONTARIO
10 Trinity Square
Toronto, Ontario M5G 1B1

TRE-ADD (Treatment Research and Education of Autism and Developmental Disorders)
Thistletown Regional Treatment Centre
51 Panorama Court
Rexdale, Ontario

APPENDIX E

ARTS RESOURCE PERSONNEL

These teachers have expressed an interest in presenting workshops in their fields of expertise.

Mr. D. Angus (Drama)	Etobicoke Board of Education
Mr. E. Brophy (Visual Arts/Blind)	The W. Ross Macdonald School
Ms. E. Charney (Integrated Arts/Gifted)	Dufferin County Board of Education
Ms. K. Cholette (Drama)	Sudbury Board of Education (Sticks and Stones)
Dr. K. Connors (The Arts and Humanities)	Connecticut, U.S.A.
Mr. D. Cordell (Drama)	Peterborough County Board of Education
Ms. J. Coryell (Visual Arts)	Halton Board of Education
Ms. G. Dawson (Drama)	Hamilton-Wentworth Region County Separate School Board
Ms. J. Edwards (Music)	Peel Board of Education
Prof. J. Emerson (Visual Arts)	University of Toronto (F.E.U.T.)
Mr. C. Fader (Visual Arts)	Lambton County Board of Education
Mr. W. Fairhead (Drama)	York Board of Education
Ms. C. Grenier (Integrated Arts/EMR)	London Board of Education

Mrs. J. Gutjar (Visual Arts)	East Parry Sound Board of Education
Mr. J. Harkin (The Arts)	Hamilton-Wentworth Region County Separate School Board
Mr. B. Hughes (Visual Arts)	Middlesex County Board of Education
Mrs. M. Johnston (Music)	London Board of Education
Mrs. A. Kloppenburg (Visual Arts)	Halton Roman Catholic Separate School Board
Ms. P. Kwiatkowski (Visual Arts)	Hamilton-Wentworth Region County Separate School Board
Mrs. N. Labron (Music)	The W. Ross Macdonald School
Mrs. R. Lacosse (Puppetry)	Windsor Roman Catholic Separate School Board
Ms. A. Lane (Drama)	Sudbury Board of Education (Sticks and Stones)
Mr. F. Lemieux (Drama)	Sudbury Board of Education
Ms. K. Longstaff (Drama)	Middlesex County Board of Education
Mr. B. Moore (Visual Arts/Gifted)	London Board of Education
Mrs. V. Morris (Visual Arts)	Peel Board of Education (Retired)
Mr. W. Murphy (Music)	The W. Ross Macdonald School
Ms. G. Quigley (Drama)	Etobicoke Board of Education

Ms. E. Reimers (Visual Arts/Deaf)	E.C. Drury School
Mr. W. Richards (Integrated Arts/Gifted)	Simcoe County Board of Education
Mr. J. Robertson (Integrated Arts)	Toronto Board of Education
Mr. S. Robinson (Computerized Music/TMR)	Peel Board of Education
Ms. P. Rothero (The Arts)	Halton Roman Catholic Separate School Board
Mr. T. Runions (Independent Studies)	Halton Board of Education
Mr. R. Saunders (Movement/Drama)	Nipissing Board of Education
Mr. M. Sereda (Integrated Arts/Gifted)	Elgin County Board of Education
Dr. P. Sturgess (Integrated Arts)	O.I.S.E.
Ms. R. Teppler (Mime/Deaf)	Lakehead Board of Education
Mrs. A. Tinkess (Drama)	The W. Ross Macdonald School
Mr. H. Watson (Visual Arts)	Syl Apps (Correctional Centre)

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